

Mahler Volume One by Henry-Louis de La Grange (Doubleday & Company, Inc., Garden City, New York, 1973)

Forms aesthetic forms and the history of art aesthetic forms representing particular attitudes about empirical reality and man's position therein aesthetic forms and the human mind and aesthetic forms and the sensory mechanisms of animal bipes implume. Conceptual knowledge and perceptual knowledge and what is known by means of the mind the human mind and what is known by means of the senses. Forms aesthetic forms and whether they are created on the basis of conceptual knowledge or on the basis of perceptual knowledge they are created by the mind the human mind. Forms aesthetic forms and whether they are created on the basis of conceptual knowledge or on the basis of perceptual knowledge man the sentient animal responds to aesthetic forms primarily through sense perception but also with related psychophysical processes association understanding imagination emotion. Aesthetic forms and attitudes about empirical reality and man's position therein and every work of art is in some respects like other works of art and every work of art is in some respects unlike all other works of art and those works of art created by artists in Western Europe primarily in the period from the second quarter of the fifteenth century to the final decades of the nineteenth century have this in common they represent empirical reality and man is an integral part thereof more and more from the outside in and less and less from the inside out. Read Sir Philip Sidney's Astrophel and Stella or listen to Wagner's Der Fliegende Holländer or look at Corot's Island of San Bartolommeo, Rome yes from the outside in. Aesthetic forms and attitudes about empirical reality and man's position therein and during the final decades of the nineteenth century artists particularly in Europe began to represent empirical reality more and more from the inside out and less and less from the outside in. Read Three Lives by Gertrude Stein or listen to Alban Berg's Wozzeck or look at Gris' The Sideboard yes from the inside out. Aesthetic forms and attitudes about empirical reality and man's position therein and the aesthetic forms which are currently being created do they show empirical reality and man more from the inside out the outside in both which one neither yes less from the inside outside neither which one both.